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The Phenomenon of English-Indonesian Code Mixing as a Trend in Indonesian Pop Music Industry

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Abstract

This study discusses the phenomenon of code mixing as a trend in the Indonesian pop music industry, which in its development period has experienced a rapid increase over time. Indonesian song texts in the current context, estimated to start in the 2000s until now, many use English-Indonesian code mixing. With this phenomenon, the music industry in Indonesia seems to be running a new trend that is indirectly seen as a "habit". Qualitative methods that emphasize on observing phenomena and focus on processes and meanings are used to understand the code mixing phenomena that have been identified in a number of Indonesian pop songs by linking them with Bourdieu's habitus theory, the role of the Indonesian language in the post-New Order era and the concept of using English in Indonesian according to Munsyi. The results show that there has been a habitus in the Indonesian music industry that gave birth to a trend of English-Indonesian code mixing where this code mixing became a phenomenon in the music industry as a form of new habits, but still could not be separated from the historical factors of the role of Indonesian language during its development.

Keywords: *Phenomenon; Code Mixing; English-Indonesian Songs; Trend*

Introduction

Indonesia can be said to be advancing in the music industry at present because Indonesian songs have become a "host" in their own country compared to the condition of the music industry in Indonesia before, which perhaps, it can be said that most of the people are considered still more interested in western songs, although in reality this is not the case. In other words, during its development period, music in Indonesia actually increased which was started with LPs issued by *Lokananta Record* in 1950, until its peak in 1970 - 1990 where many Indonesian musicians managed to go international (2017). Both Indonesian songs and western songs are equally in demand by Indonesian music lovers, even music lovers in the present context can be said to have the same interest in both songs that come from outside and from within the country. The love of the domestic music lovers community is so marked by the increasingly productive music industry in producing songs to meet the expectations of the community and of course to meet market demand. Not to mention it is also caused by people now who live in the multimedia world. "Multi" meant by Sardar and Van Loon (2015: 154) is not only in terms of diversity of messages, marking systems, and discourse patterns thrown to the public rapidly, but also in the form of

such media, so what is sought is information and entertainment or "Infotainment" from books, radio, television, CDs, DVDs, daily, internet and so on.

Public interest and higher market demand for Indonesian songs, of course, do not necessarily just happen without a trigger that causes this condition to emerge. In Mackay's book, Hugh (ed.) *Consumption and Everyday Life*, Ruth Finnegan stated that "*music as collective action*", which indicates that the creation of music or songs involves all related elements so that it does not only belong to the composer or the composer of the song itself, not even the property of the artist. Finnegan also added a similar opinion based on Howard Becker's quote stating that music as part of an art product cannot produce itself without involving a collective action. "*He goes on to underline a simple but crucial message: that the collaborative work of a whole series of people - not just the labeled as the 'creators' - is needed for the production of works of art.*" (1997: 125) All this element plays an important role and influences the working mechanism of the music industry, so that there is a continuous cycle between the music industry (songwriter, singer, recording studio, CD, DVD, Digital Music and other related elements) with the community.

The cycle as mentioned above relates to the circuit of culture, because music as well as other cultural products, is a cultural process that intersects with *production, regulation, representation (signification), identity and consumption*. Based on this cycle, it is clear that music does not only consist of relationships between the three components of music, namely songwriters, singers and the public as consumers, but also relates to regulation and identity and representation (signification). When it comes to *production*, the related aspect is the idea of the emergence of a product, which in this case is the music, then the *regulation* relates to the production rules related to music, for whom, whether or not there is a parental advisory, and so on. Then the signification or representation is related to how the music is being formed, for example the genre, what language is used when creating a song, what tone and feeling can be felt from the song and so forth. Whereas identity and consumption relate to who the target is, and who is the connoisseur of the product. All these elements mean that each part of the cycle plays an important role in the process of creating a product. Apart from that, production in the circuit of culture also depends on certain conditions, for example historical and geographical conditions that increasingly show that music as a cultural product cannot be separated from one or two aspects in practice. In connection with this explanation, Raymond Williams (1981: 64-65) states that culture must be understood as inseparable from human life, namely understanding it through representations and practices of daily life. Williams called it the view of "cultural materialism" which includes an analysis of all meanings in their production goals and requirements. Music, if explored in the cultural context according to Williams, belongs to the part of the institutions of artistic production and cultural production and the mode of production, namely the relationship between cultural production material and cultural forms that are realized. Therefore, it can be said that music as part of the exploration of cultural context has a close relationship with human life.

Specifically, in this paper, the objects that will be seen in depth are some Indonesian pop songs in the current context that use a lot of code mixing. Code mixing is broadly a mixture of two languages that emphasizes on the aspects of hybridity. The hybridity of the language in question can be said to have become a trend in Indonesian pop songs because most of the songs written in Indonesian in the current context, particularly are expected to enter the mid-2000s until now, use code mixing, ie insert words or lyrics in English. With this phenomenon, the music industry in Indonesia seems to be running a new trend that is indirectly seen as an "agreement" between the music production division to carry out English-Indonesian code mixing. Referring to this, some of the song titles that become the reference are *Oh Baby* (2008), *Godai Aku Lagi* (2009), *I'm Falling in Love* (2009), *Melepasmu* (2010), *Dirimu Satu* (2010), *Paralyzed* (2011), *Could it Be* (2011), *Everybody Knew* (2011), *Knock Me Out* (2016), *Cita Kita* (2018), *So in Love* (2018), *Menunggu Menjadi Pacarmu* (2019). The song titles mentioned are discussed in this paper because, as mentioned earlier, that the phenomenon of code mixing is arguably seen being used in the mid-2000s in which the development can be seen in accordance with the song release year above, starting from 2008 to 2019, and most likely continues today. Therefore, the songs studied in this paper

can be said to represent the development of code mixing trend in Indonesian pop songs since the mid 2000s until now.

The explanation above, regarding to the phenomenon of the use of English code mixing in Indonesian pop songs is identified as the problems underlying the emergence of the question of how code mixing can become a trend in Indonesian songs today. This problem departs from the understanding that an event that appears to be something 'agreed' together is not possible to necessarily just happen without a trigger. Music or songs are the result of human creativity as a form of reaction from human actions themselves which are motivated by interests, social conditions and historical backgrounds, so that code mixing can finally appear in Indonesian songs as a trend. The trend itself, according to the *Cambridge Dictionary*, is a recent development or change that occurs in a condition or behavior of people collectively. Aspects of social conditions and historical backgrounds give rise to the assumption that code mixing trends have a relationship with the increasing and / or changing role of English in the post-New Order era which is closely related to the development of the Indonesian language. Therefore, this study is also carried out with the aim to show that social conditions have the potential to encourage the creation of a trend in the Indonesian music industry and to prove these assumptions.

Previously it was mentioned that there was a tendency that code mixing was seen as a "mutual agreement" for songwriters and / or music producers as part of the production cycle, so that this was seen as a structured pattern but was not formed from a collective consciousness that caused the action to occur. The flow of human action like this according to Bourdieu appears as a pre-conscious action that occurs on the basis of spontaneity but still has a historical background that underlies the action. Jean Hiller and Emma Rooksby (ed.) Quote Bourdieu's opinion on this matter in his book *Habitus: A Sense of Place* as follows:

Habitus is defined as “a system of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organise practices and representations.... . Habitus is the product of history. As such, it is “an open system of disposition that is constantly affected by them in a way that either reinforces or modifies its structures”. ... Habitus “is durable but not eternal”. (2000 : 5-6)

Thus, the phenomenon of code mixing that has been identified above in a number of Indonesian pop songs will be answered by linking it with Bourdieu's habitus theory, the role of Indonesian language in the post-new order era and the concept of using English in Indonesian according to Munsyi.

Research Methodology

The method used to discuss the phenomenon of code mixing as a trend in a number of Indonesian pop songs is a qualitative method that emphasizes the observation of phenomena and examines the substance of the meaning of the phenomena. Qualitative methods help the availability of rich descriptions of phenomena. Qualitative encourages understanding of the substance of an event. Thus, qualitative research is not only to fulfill the desire of researchers to get a picture or explanation, but also helps to get a deeper explanation (Sofaer, 1999 in Ardianto). It is also important in qualitative research to be equipped with sufficient knowledge related to the problem being studied, so that the analysis and sharpness of qualitative research focuses on the process and meaning. Therefore, the discussion is descriptive by analyzing social conditions and historical contexts that encourage the birth of the phenomenon of code mixing trends in the Indonesian music industry. As mentioned by Creswell (2007: 45-47) in Ardianto, the procedure of this study begins by getting the right data and then limiting the problem in the assumptions and characteristics of the problem that really focus on one topic. The entire study process was carried out using a qualitative approach.

Analysis and Discussion

Before entering the mid-2000s, the phenomenon of English-Indonesian code mixing in Indonesian songs was not as significant as it is today although there were some Indonesian songs in previous contexts that had used English-Indonesian code mixing, even fully using English as in a song composed by the band Koes Plus called *Why Do You Love Me*, released in 1971, then the band The Tielman Brothers who was a pioneer of the genre of Rock and Roll music that was very popular in the 1950s with one of their songs titled *Rock Little Baby of Mine* (1958). There is also the song *My Everything* (2005) which was written and popularized by the late singer and songwriter Glen Fredly, then Sandhy Sondoro with *End of The Rainbow* (2016), all of which were written entirely in English without code mixing. This illustration shows that the use of English from time to time is not something new in the Indonesian music industry. However, this becomes a problem when an activity that is supposed to be sustainable suddenly stops at one time and then reappears as a trend. Therefore, referring to the issue of how the phenomenon of English-Indonesian code mixing can become a trend in a number of Indonesian pop songs, will first be seen from what underlies the use of the code mixing itself. The trend of mixing English-Indonesian language by the music industry can be said to be caused by several factors when linked to Bourdieu's habitus theory and the role of languages, both Indonesian and English in the post-New Order era.

Broadly speaking, the journey of the Indonesian language is divided into four eras, namely the colonial era, the old order, the new order and the reformation (Post-Soeharto) era. Indonesian in the colonial era was often used as a propaganda tool for the struggle for Indonesian independence, then during the old order political indoctrination was carried out using a variety of harsh languages that were centered on the word "revolution", while the new order used the keyword "development" (Saraswati 1998: 41). The New Order designed a policy that was systematic, veiled and centralized through its policies in several aspects, namely economic, social and cultural aspects including language. The era of reformation (post-Soeharto) emerged after the fall of the new order in May 1998 by the student movement which was marked by the high value of democracy and the opening of criticism towards the government which then also had an impact on the use of Indonesian language which was previously limited to language in reading and writing media into digitized language in social media. In other words that the reformation (Post-Soeharto) era opened the way for the opening of the use of digital language in the millennial era, which is indicated by the rapid development of technology and the flow of information on social media such as two of the most well-known, namely *Facebook* and *Twitter* (Fauzan, 2017).

During the New Order era, Indonesian as a national language was often echoed as a language of unity with the aim of fostering a sense of nationalism in Indonesian society at the time, but on the other hand wanted to strengthen the leadership of the new order regime which was marked by control of the media, press, art, and related literary works. also restricted language usage (Zammil, 2017). Virginia Matheson Hooker in Donald K. Emerson (2001), in Zammil (2017), said that the reason for the new order to impose such restrictions in the fields of media, literature and art is to foster the development of a uniform national political culture. Based on this condition, it can be said that these restrictions have an impact on the music industry in Indonesia as part of an art product that shows its expression through language. The uniformity of the use of Indonesian language that was "required" during the new order explains why English-Indonesian code mixing was not too significant seen or used in almost all Indonesian pop songs because the spread of Indonesian language continued to be important to improve national identity in Indonesia and internationally. As a result of this policy, there was a transition of song production in the Indonesian music industry at the time, which was marked by the number of pop songs that were produced entirely in Indonesian, to name one was a number of whiny songs (*lagu cengeng*), although ultimately banned because they were deemed not in line with the pace of the development of the new order government (solopos.com/Newswire).

Related to the use of English into Indonesian, Alif Danya Munsyi, in his book *Bahasa Menunjukkan Bangsa* (Language Indicates the Nation), said that English had become the policy line of language development in the early years of Indonesian being institutionalized above national consciousness. Ten years after the Youth Pledge, the Language Committee outlines its policy regarding the development of Indonesian vocabulary with the provisions of: (1) searching for words from the Indonesian language itself, (2) If not, take from the local language, (3) If there is still none, take from Asian languages, (4) If it still does not exist, then take it from a foreign language, especially English. He also added that by directly referring to 'English' in the policy, there was a sudden replacement of Dutch words that had been used for a long time with new English words, for example "potlot" being "pensil" (pencil), "jurk" being "gaun" (gown) and "korting" become "diskon" (discount). To this extent, according to Munsyi, it is still considered normal, but apparently there is a habit that is seen as "contagious" in the present context of writing Indonesian with as many words as possible in English. These "contagious habits" are unconsciously carried out by community leaders and broadcast live by the press, so that an understanding among the community arises that this is good Indonesian (2005: 18). In connection with Munsyi's statement, this "contagious habit" may underlie the unconscious act of using mixed English-Indonesian codes in a number of Indonesian pop songs now whose distribution is not only done by agents in the circuit of culture according to Hall, but is also supported by the flow of information and technology that is always developing rapidly.

English is a universal language understood by almost all citizens of the world which makes English has cross-regional characteristics. Based on its history, English is spread to various parts of the world due to the economic, political and cultural influences instilled by the United States, although the spread of English itself occurred due to the expansion of colonialism carried out by British colonials when it occupied its colonies. In the book *Language, Culture and Communication*, it is stated that English has dominated almost all aspects of human life at the international level because it is most often used as a communication tool between nations, not to mention this language is a compulsory subject in schools and is a language that can be understood by many people.

The dominance of the use of English and its needs in Indonesian songs that are very prevalent in the current context, can be seen as a system that runs based on the interest in responding to market demands and of course the public's response to quality music because English is socially perceived as a "classy language" and an "intellectual language" that can increase "the quality and quantity of music, so that it is automatically considered capable of increasing music consumption among the public. The existence of this assumption and public awareness of the high value of "English-speaking" in a song ultimately develops continuously, in the sense that without any rules that bind music producers or songwriters indirectly seen carrying out this "infectious habit" as stated by Munsyi (2005: 18). This then becomes a kind of repetitive activity that unwittingly encourages the birth of a new situation for the music industry whose results can be seen from the phenomenon of the rapid Indonesian pop songs with English-Indonesian code mixing appearing in society.

"Bourdieu believes that human action is interested,...he regards interestedness as being generally a prereflective level of awareness which develops over time...when faced with entirely new situations, strategic calculation may be fully conscious, becoming unconscious with time as the same or similar situations are repeatedly encountered." (Hillier and Emma Rooksby, 2000 : 6)

The repeated actions on the use of English-Indonesian code mixing in creating a song, unwittingly become a new habit for song producers in the music industry that is "contagious" to code mix English-Indonesian so that it becomes a trend. This new habit principally arises from the condition of the structures that were re-formed (structured structures) because of the new situation in the Indonesian music industry. It can be said that code mixing began to be carried out during the reformation (Post-Soeharto)

era which continued into the millennial era after the centralization of restrictions on the use of foreign languages (English) in the arts in the new order era began to be loosened, so that the forms of Indonesian pop songs with mixed codes were considered as new structures which then became a trend in the Indonesian music industry. This trend can be said to be a phenomenon that can be seen from the use of English-Indonesian code mixing in the fragments of the songs below from time to time, which began in the mid-2000s.

Oh Baby

by Cinta Laura Kiehl (2008)

Katakan-katakan kau sungguh-sungguh

Hanya ada ku di dalam hatimu

Katakan-katakan kau cinta aku

Untuk selamanya kau jadi milikku

(Just tell me that I am the only one in your heart)

(Just tell me you love me)

(You will forever be mine)

I don't wanna lose you

Yes I wanna hold you

I don't wanna make you

Make you sad and make you cry (Source: Google.com)

Godai Aku Lagi (Tease Me Again)

Agnes Monica (2009)

I know you're watchin me, you've been watchin me all night long

Boy you know what time it is...

Penjarakan jiwaku dengan mata nakalmu itu...itu

(Keep me in prison watched by your naughty eyes)

Kenalkan aku pada senyum manis penuh maksudmu...mu

(Show me your meaningful smile)

(Sumber: Google.com)

I'm Falling in Love

J-Rock (2009)

Cinta kepadamu (I love you)

Ku jatuh cinta (I fall for you)

I am falling in love

I'm falling in love with you (Source: Google.com)

Melepasmu (Let You Go)

Drive (2010)

Semakin ku harus melepasmu dari hidupku (The more I let you go from my life)

Tak ingin lukai hatimu lebih dari ini (I don't want to hurt you more than this)

Kita tak mungkin terus bersama (We can't be together)

I'll let you go
I'll let you go
I'll let you go (Source: Google.com)

Dirimu Satu (You're the only one)
Ungu (2010)

I will always love you kekasihku
Dalam hidupku hanya dirimu satu (You are the only one in my life)
I will always need you cintaku
Selamanya takkan pernah terganti (Forever, you're irreplaceable)
(Source: Google.com)

Paralyzed
Agnes Monica (2011)

Kau pikir ku mudah bagimu (I think I can get you easily)
Namun bersamamu tabu bagiku (But it's taboo for me)
Now baby boy listen to me, boy show me
How you're gonna get me paralyzed
This is me, boy get me
How you're gonna get me paralyzed (Source: azlyrics.com)

Could It Be
Raisa (2011)

Tertawa pada setiap candamu (Laughing at your every joke)
Saat jumpa yang pertama (When I first met you)
Could it be love
Could it be love (Source: azlyrics.com)

Everybody Knew
Citra Scholastika (2011)

Kepada dirimu yang dulu tercinta (To you whom I used to love)
Tak ada lagi kenangan, takkan lagi harapan (There is no more memory and hope)
Everybody knew you're a liar
Everybody knew you're a player (Source: Google.com)

Knock Me Out
Afgansyah Reza (2016)

Kau mengubah hidupku (You have changed my life)
Kembalikan rinduku (Give my love back)
Baby you knock me out
Could this be that real love I've been missing
Before I've met you (Source: Google.com)

Cita Kita
GAC (2018)

Melayang kita bersinar (We're flying and shining)
Cita kita baru (Our love is brand new)
Cita kita baru... (Our love is brand new)
 Show your energy and show your fang gang
 Gonna shoot dem target with your bullet bang bang (Source: Google.com)

So In Love
Marion Jola (2018)

You got me stuck in your love
 No I don't wanna go
 Baby I'm so in love with you
 In love with you
Tersenyum ku tenggelam, dalam pelukanmu (I smile and I am drowning)
Di bawah sinar mentari hati kita menari (We're dancing under the sun)
Sambut musim cinta bersemi (Welcoming our blooming love)
 (Source: Google.com)

Menunggu Menjadi Pacarmu (I'm waiting to be your girlfriend)
Brisia Jodie (2019)

Ku akan tetap menunggu sampai kau cintaiku (I will wait till you love me)
Meskipun banyak wanita yang kagumi dirimu (Though many girls like you)
Ku menunggu 'tuk jadi pacarmu (I'll be waiting to be your girlfriend)
 I breathe for you, my love
 To be with you, my love

Bourdieu mentioned about structuring structures, namely giving shape to perceptions or actions that arise from the framework of the previous structure. The new habit of using English-Indonesian code mixing, such as some fragments of Indonesian pop songs above, could be a factor why producers in the music industry have the perception to take this habit to a further level, for example making one song entirely in the English version without code mixing to improve the quality of Indonesian music so that it can penetrate the international level (*go international*). Furthermore, with the assumption that English is perceived as a language with high social strata compared to Indonesian, for example, one song in the current context, namely *I Love You 3000* (2019) written and popularized by Stephanie Poetri (google.com). This habit is also transposable which means that anything is possible and can happen in the music industry, especially in relation to the use of code mixing in creating songs. Most of the English-Indonesian code mixing is used in pop genre songs, but it is also possible to apply to Indonesian songs with various genres such as *dangdut*, folk songs, children's songs, rock and so on.

The explanation above shows that the use of English-Indonesian code mixing in Indonesian pop songs is a pre-reflective action of the Indonesian music industry which is carried out spontaneously but remains mechanistic in its implementation to achieve the desired target. Therefore, spontaneity like this is said by Bourdieu as the *state of body* and not the *state of mind*. Habits carried out by humans do not originate from an awareness but are an involuntary act, but are patterned and directed without binding rules because they move based on historical background. In other words, the previous structure which has

had a previous form is reshaped, so that its nature is never fixed and it is always possible for changes to occur even in the long term, Habitus "is durable but not eternal". (Bourdieu, 2000: 5-6).

High public appreciation of Indonesian songs with this bilingual code mixing can be regarded as an achievement for the Indonesian music industry today, because it is deemed to have fulfilled people's expectations of quality songs. Incorporating English into Indonesian songs is also a signification or representation of an identity, because the song becomes more valuable and more meaningful, so that the song itself can show its identity. This may be caused by the assumption that English is perceived as a symbol of upper-class languages as previously mentioned, so it is also clear that language is a class differentiator that results in the formation of consumer identity¹. If it is related to the part of the circuit of culture, namely *consumption*, it can be seen which consumers enjoy the type of song with English-Indonesian code mixing, so this is meant that the identity of the music or song can indicate the identity of its consumers².

The phenomenon of the use of English-Indonesian code mixing in the Indonesian music industry as described above is the manifestation or result of "contagious habits" (Munsiy, 2005: 18) which then unintentionally becomes a trend but still its emergence cannot be apart from the social and historical conditions related to the role of the Indonesian language from the colonial era to the millennial era.

Conclusion

Songs as part of music and forms of a cultural product remain in practice through a process that involves a number of components in the music industry. The medium of the song is the language where words and sentences become important elements so that the message and meaning in the song are conveyed. Besides aiming to convey the message, the choice of language in the composition of a song is also a signification that shows the identity and representation of consumers. The phenomenon that occurs in the Indonesian music industry in the present context is marked by the large number of Indonesian songs using English-Indonesian code mixing in the process of its creation, so that it is captured as a patterned symptoms but at the same time an unwitting accomplishment in the Indonesian music industry. Thus, it can finally be concluded that there has been a habitus in the Indonesian music industry which gave birth to a trend of using English-Indonesian code mixing where this code mixing became a phenomenon in the music industry as a form of new habits of unconscious actions, but its emergence still cannot be separated from social and historical conditions related to the role of the Indonesian language during its development.

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¹ "In fact, identity is relational, and difference is established by **symbolic marking** in relation to others." (Woodward, Kathryn. Identity and Difference. p. 12)

² "Representation is the production of meaning through language...to represent also means to symbolize, stand for, to be a specimen of, or to substitute for," (Hall, Stuart. 1997. Representation: Cultural Representations and Signifying Practices. p. 16)

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